

Metro's "Broadway Melody of 1936" Held Over at Loew's, Toronto

CANADIAN MOVING PICTURE DIGEST

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Charge to the account of _____

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SNEAK
BOUNTY
LAST NIGHT
TREMENDOUS
PREVIEW
POMONA

THE FIRST REPORT!

This is just the first preview report of MUTINY ON THE BOUNTY. From now on, day after day, you will hear a great deal about this M-G-M attraction that is destined to revise all your ideas of motion picture business!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

BIGGEST IN 3 YEARS!

A prophecy that is confirmed at the box-office as "Broadway Melody of 1936" sweeps merrily across America!

LET the facts talk!
HERE are typical cases!
JUST a few from many,
AS we go to press:

ROCHESTER: Best in three years. In first four days did more than full week of top hits.

HARRISBURG: Best since 1933. More in first three days than week of other pictures.

WATERBURY: Best since "Tugboat Annie." First two days beat four of other "China Seas" for instance.

WORCESTER: First five days beat seven of "China Seas," "Copperfield" and other Big Ones.

AKRON: In first four days equalled "Copperfield" seven days.

TERRE HAUTE: Only one picture equals it in M-G-M records here.

RACINE, WIS.: In first five days equals "Tugboat Annie's" record seven days.

NEW HAVEN: In first four days it's within few dollars of "China Seas" full week.

LOUISVILLE: Only one picture in years (and it played New Year's) beat it in first four days.

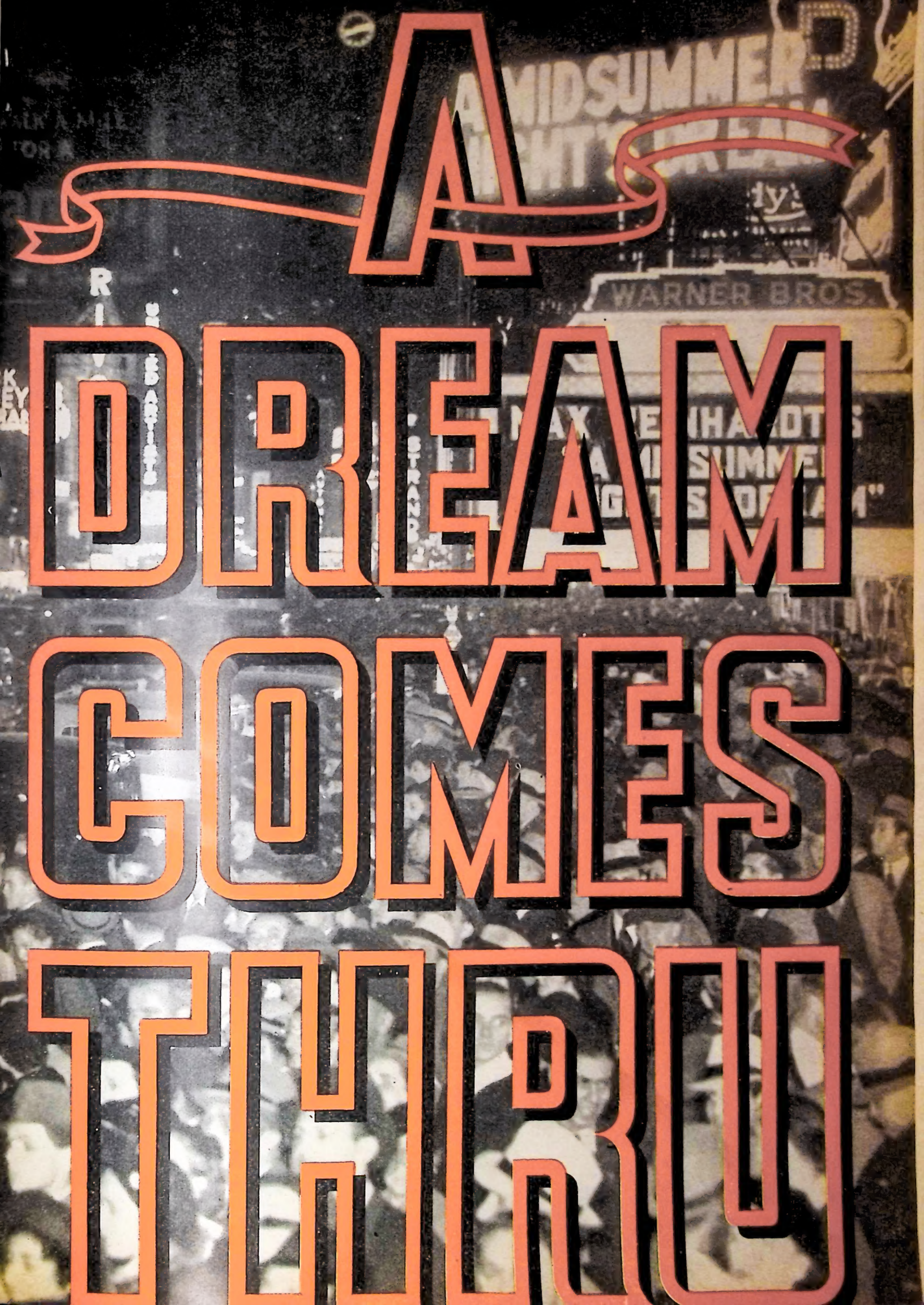
TULSA: Well ahead of "China Seas" and other biggies.

EVANSVILLE: In first four days it's within few dollars of "Copperfield's" full week.

ROCHESTER: Best since "Tugboat Annie" and in first four days beat full week of many of biggest previous hits.

THEREFORE it's up to you
TO hold extra playing time—
TO increase your ad space—
TO circus your town—
THERE'S no limit to
WHAT you can get!
IT'S time for a new record
IN your house, too!





A

DREAM

COMES

TO

EVERY ROADSHOW OPENING TOPS THE ONE BEFORE IT AS PRESS AND
PUBLIC OF BOTH HEMISPHERES ACCLAIM THE INTERNATIONAL SUCCESS OF

Max Reinhardt's

"A MIDSUMMER NIGHT'S DREAM

By William Shakespeare

Music by Mendelssohn

REVIEWS AS BRILLIANT AS ITS BOX-OFFICE RECORDS

... written by the cheering press of New York and London and repeated in Los Angeles, Philadelphia, Cleveland and all of its rousing roadshow engagements

"A credit to Warner Bros. and to the motion picture industry".
N. Y. Times

"A definite landmark in the history of the motion picture".
N. Y. Herald-Tribune

"A monumental motion picture — an historic one".
N. Y. Daily Mirror

"Nothing anywhere can be compared with it".
N. Y. World-Telegram

"Most important film event since advent of sound".
N. Y. Journal

"A picture to be seen again and again and again".
N. Y. Morning Telegraph

"Dazzling, magnificent, overwhelming with moments of beauty such as the screen has not seen before".
London Daily Telegraph

"One of the most exquisite films ever made".
London Daily Herald

"Represents a new level in artistic and production standards".
Motion Picture Daily

Starring

JAMES CAGNEY JOE E. BROWN DICK POWELL ANITA LOUISE
VICTOR JORY Olivia de HAVILLAND HUGH HERBERT FRANK McHUGH
ROSS ALEXANDER VERREE TEASDALE IAN HUNTER JEAN MUIR
MICKEY ROONEY HOBART CAVANAUGH GRANT MITCHELL

DIRECTED BY MAX REINHARDT and WILLIAM DIETERLE

Arranged for the screen by Charles Kenyon and Mary C. McCall Jr. Musical arrangement by
Erich Wolfgang Korngold. Dances directed by Bronislava Nijinska and Nini Theilade.

Costumes by Max Ree. Photography by Hal Mohr.

Special photographic effects by Fred Jackman — Byron Haskin — H. F. Koenekamp.

"Credit to **WARNER BROS.** for the courage, enterprise and vision responsible for this achievement." — *N. Y. American*

Ray Presents

(Continued from page 4)

"Escape Me Never" with Elizabeth Bergner. Such an improbable story, brimful of sentimental bits; the hospital scene, for instance, with Bergner sitting outside the door, because the attendants would not give her the baby, she did not know, was dead. "Truth stranger than fiction", but the Movie Fans love it.

You remember the story of "Sorrel and Son", sentimental; and Gaumont-British, "The Little Friend", the child who endeavors to destroy herself because of the estrangement between mother and father. Sentimental but so appealing.

WHAT could be more sentimental, getting away from Motion Picture story material, to the domain of Shakespeare, than Romeo and Juliet? Juliet's protestations of love, her cry to the night, "O Romeo, where art thou Romeo?" So young, not yet sixteen, but with a Jean Harlow complex, in knowing how "to get and hold her man"; and Romeo, how sentimental, when he cries, "Love goes toward love, as schoolboys from their books, but love from love, towards school with heavy looks".

Why not call Romeo and Juliet sentimental, the critics have an excellent opportunity, but who would "beard the lion in his den"? Surely, not the critics, who have not yet bearded their visage, forsooth, but write criticisms of the screen.

A recent criticism of "Break of Hearts", in London, in fact several of them which have been published, have inspired me to Criticize the Critics.

"Break of Hearts" is the Radio-RKO picture, in which is starred, Katharine Hepburn, a great artist, with which statement even the juvenile critics must agree.

I consider that "Break of Hearts" did not get a "square-deal" from the critics in London, the latter who did influence thousands of followers of Hepburn to stay away from this picture, lest the glamour of her personality be impaired. The criticisms were a series of contradictions, in which a certain number of critics, following a leader, were combined, as it were, to do their worst. For instance, one critic starts his review by saying how much of a genius Hepburn is, that she can make any picture a success, by her great work, that her personality dominates, that she never did better work personally than in this picture, that she is a flame, etc; etc; and then he proceeds to tell the public how weak, how sentimental the picture is, and that, despite the good work of Charles Boyer, in support of Hepburn, the picture is not saved etc., etc.

THIS same critic then follows up by bestowing praise on a picture which is not in the same class as "Break of Hearts" either by way of star, players, direction, or quality of production. It looks to me like a game of some kind, or a fireside form of reviews, where a critic reads a synopsis, the other fellow's criticism, neither of these having viewed the picture, and this constitutes screen criticism.

Critics should be humble, in respect to ability, and effort. Artists have not the "thick skin", which is as an armour, put on, or grown on by

public, and commercial men and women. Artists are highly sensitive to criticism, for they retain a childlike faith in the world, in their creative work, they must, if they have about them that quicksilver vein of greatness; and therefore they are easily shocked, or hurt.

Artists have no legal redress, such as tradesmen, or artisans, or manufacturers. A tailor can sue a man for saying, that he, the tailor does not know how to cut, or fit a pair of trousers, but a critic can exercise the freedom of the press and state, that an artist cannot act, sing, paint or write, ruining the career of the artist, and how shall the artist prove his case, or measure the extent of his damage?

OUT of every million, or more, of humans born, if the human species is lucky, there may be born a genius. We can count the Masters of the world, without the necessity of burning the midnight oil, to make a survey. In Music, the most appealing of the Arts, how many composers have we had, how many have we today, in a world which boasts of thousands of musicians, and those, who aspire to be musicians.

I count a Beethoven much greater than a Toscanini, the creator of the Concerto, or Symphony of much more importance than the interpreter, therefore, how much less are we, in the creative scale of measurement, who, but are critics of that which has been created, and that which is interpreted?

The consensus of opinion in respect to "Peg of Old Drury" is that this picture is one of the best which England has made, that Anna Neagle is superb, and that Sir Cedric Hardwicke excels himself. Yet there is a critic, who feels the urge to tell the public "The Truth" about "Peg of Old Drury". He states that he must point out its faults, but permit me to quote, "it is the fair thing to do, in view of the praise which has been given it". This is one way of being different. But again I quote, "In some respects 'Peg of Old Drury' is bad, and it is as well that you realize that before going to see it, rather than be disappointed in the picture when you see it in the Cinema." Following which, paragraph after paragraph enumerates the faults, over a column, finishing up "his truth" as follows, "with all these faults and some others not mentioned, 'Peg of Old Drury' remains a very good entertainment, for those who are not too critical". Here is the perfect example of that "Damn with faint praise" which Pope coined.

"PEG OF OLD DRURY" is most excellent entertainment, it will be as successful in America, as it will be in Great Britain, because it is a joyous thing. I feel the same way of "39 Steps", produced by Gaumont-British; it moves, it lives, it entertains, solving the problem of picture-producers, whether the latter are high-brow, or low-brow or idealists, or just showmen; the public must be entertained, and expresses a most violent antipathy toward paying to be bored.

I was elated at the stand which Mr. Beverley Baxter has recently taken in respect to some of the critics, outside of Motion Pictures, who have

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Sophie Tucker [no singing] may Play Marie Dressler Roles over Shell Oil Broadcast, with Wallace Beery

Ray Presents

(Continued from page 7)

been giving England advice on the League of Nations, Abyssinia, Italy, etc.

According to these critics, England's army, navy, her air force, her source of supplies, her fitness, her man resources, her Empire cooperation, her Everything in fact is, in their judgment, weak, decrepid, tottering, disorganized. Mr. Baxter decried these critics, pointing out what might be the reaction in the colonies, to such seeming display of impotence.

As a Canadian, these criticisms of England, by Englishmen, published in an English press, at a very difficult time for all nations, impressed me as being rather tactless; and I longed for the good old days of old-fashioned Diplomacy with its official Diplomats.

Incidentally, being accustomed to the "wide open spaces of Canada", which inspires a freedom of expression, I had a mind to tell these critics of England, to stop foaming at the pen, the hydrophobia of ink in circulation is like a mad dog, it might incite someone to take a bite out of the Empire.

I was mindful of what Browning said of critics, when reading these ravings, "a brisk little smoebody, critic and whippersnapper, in a rage to set things right".

I do not believe that the British Film Industry has a sufficient number of Screen critics, who know Motion Pictures. The best of the critics review a motion picture as they would a drama upon the stage. They appear, however, to descend to such a review. Editors of dailies, or of weeklies, perhaps I should modify this, and say some of them, do not believe a criticism of a picture of sufficient importance, to know whether the critic who reviews, has any experience in Motion Pictures, nor is there a sufficient salary for the serious study of such criticism, for the critics.

AFTER being associated with Motion Pictures for twenty years, I have learned to be humble in my criticism of an effort. A day spent watching a group of players and technicians, the director working to produce a few minutes of Entertainment for the Screen, should be an experience worthwhile. Imagine the work of skilled labour, artists, artisans, cooperating with mechanical genius, to tell a story. Imagine the amount of work involved to produce the entire picture?

It is so easy to be a critic, so difficult to create. Creative work takes a lifetime of study, dedication and concentration; a lifetime to build concretely that which has been a dream, an obsession, if you will; and in an hour, a sapling of a critic tears down the structure, or makes of the precious fabric a thing of "shreds and patches".

Some years ago, a critic, of the stage in America, made fame and fortune trying to be funny at the expense of plays and players. The public bought the paper for which he was writing, just to read his bitter, and vitriolic attacks, regardless of the merit of player, and of play he sought the vulnerable point, creating a laugh at the expense of the producer. But, finally, the public became "fed up" with his reviews, and

those who aped his monkeyshines. "He that will lose his friend for a jest, deserves to die a beggar by the bargain", so it has been said. The public reversed the effect of his criticisms, they patronized what he flayed with pen; and stayed away from his flatteries.

NO one will argue with my assertion, that England is building a powerful Industry of Motion Pictures, an Industry which will make its contribution towards building a new and better England.

My last sentence is provocative, for there are thousands of Britishers, and Americans who will promptly tell me, England cannot be improved". As the little school-girl recently said in her essay, "England is the best country in the world".

One is not surprised at such expressions of admiration, of love; the countryside of England has not yet found the Master Painter who can catch the full magic of its charm, although palette and brush, canvas and colour, under the direction of such masters as Turner, Gainsborough, Crome, Constable, Leader, Arnesby Brown, Barker, James Ward, the list is too long & one for my pen, have all endeavored magnificently, to paint the indescribable loveliness of England, so close to the heart of her people.

Stop for a moment as you approach Andover, and behold there, a canvas painted by God. It is not necessary to go to Grantchester to catch the inspiration of Rupert Brooke, when he wrote, "God, I will pack, and take a train, and get me to England once again. For England the one land, I know. Where men with Splendid Hearts may go".

THERE is a new England being built upon the foundation of the old, and the British Film Industry is making its contribution by raising the standard of living for the masses, through the suggestion of ideas, its Service of Comfort, and Recreation.

Millions of people attend Cinemas throughout Great Britain, just as millions attend Motion Picture Theatres in America. The Screen teaches its patrons what to wear and how to wear it. It teaches the desire for youth, health and beauty, and how to attain these desires. It teaches those, who are lowly born, to throw off the bedraggled feathers of birth, and like a Phoenix rise for Success; and its stories furnish examples of such conquest and conquerors.

In England, just as in America, there is a daily conversation devoted to the Screen. Old people, young people, discuss stars, pictures; at the sea-side, after dinner, or at tea, with coffee white and coffee black, cigarette, or cigar, which inspires me to exclaim, What Cigars! If America boasts of the largest ocean-piers in the world, costing millions and millions to build, and Canada boasts of the world's best wheat, and the largest lakes, England may justifiably boast of the longest cigars, and lest I forget, the nicest policemen.

Since it is my business, or intention to Criticize the Critics, I am reminded of a recent criticism, made by a clever little American lady,

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Michael Balcon of G-B in Search of Talent makes Second Trip to Hollywood

Ray Presents

(Continued from page 8)

who won a trip to England for her cleverness. She admitted that the policemen of London were nice, but asked, "Why shouldn't they be, they are paid for such service?" I have often been desirous of inquiring why the New York policemen cannot be nice, since they too are paid for such service? Take a wrong turn in New York with your car, interfere just a "teeny weeny bit" with the movement of traffic, if you live through the blast delivered by the leather-lunged policeman, or "traffic cop", as he is termed, there is no need to visit your physician because you are not feeling quite well, you cannot die having survived the blast.

Will Gracie Allen please note, that, all of the London policemen, who direct you in an Oxford accent, are not stationed at Oxford Circus, you are quite likely to find this Oxford accent, spoken by a policeman at Hampstead, or in the Strand.

BUT to return to the critics of the Screen. Some of these dislike the Cinema, because they love The Stage. You know the idea of not being able to like a cat, because you love a dog so much. And yet dogs and cats have made a better success of lying down together, at peace, than the lion and the lamb. But let us be of good cheer.

The older, or Elder Arts, all High Hat the Screen, which they term, commercial; and yet I recall, that, when Hugo Reisenfeld was conducting a Symphony Orchestra at the Roxy Theatre, New York, Damrosch, the Conductor, said of him, "That fellow is making music audiences for me".

SIR THOMAS BEECHAM recently gave the press an interview, or two, to which I object. It was on the occasion of his first appearance in film work, when he conducted his own orchestra and singers for a Basil Dean production.

The story, which is being produced, is based on the life of Mozart. Sir Thomas is quoted, as saying, "My one regret is that more of the music of Mozart has not been included in the film. I am further given to understand, that this apparent discrepancy, or paradox is entirely characteristic of film management and outlook. I look forward some day to seeing a film on the life of Shakespeare which will not contain one single reference to the work of the Bard".

The musical director of the same company, gives an interview to the same interviewer, in which he is quoted, as follows, "Thirty Mozart excerpts will be used in the film, including his operas and serenades". Such an interview, as Sir Thomas gave, could never happen at a Hollywood Studio, and if by accident, it did happen, it wouldn't happen.

I am an admirer of Sir Thomas Beecham, but I should like to inquire of him why he associates himself with an Art, of which he thinks so little? Here is another interview attributed to him and published in a recent edition of the London Sunday Times.

SIR THOMAS is explaining why he has not been associated with Motion Picture previously, although fourteen years ago he tried. "I received a visit from three mysterious strangers, who alleged they were something in the film world." Being

urged to suggest a suitable story for the screen, he suggested the Odyssey of Homer. "One of the three picturesque-looking visitors said, 'Oo's 'Omer?' I replied that Homer is, probably, the most distinguished man of letters the world has yet known. Whereupon the second of my visitors commented in pensive and somewhat melancholy accents, 'Oh my, won't the fees be 'eavy.'"

As obvious the accent is not Oxford, and the mysterious gentlemen were not Americans, therefore, it appears to me, that Sir Thomas Beecham is going to be a rather hard pill for the British Film Industry to swallow.

Perhaps the British Producers of Films may find some comfort in the Epigrams of Martial, translation by Sir John Harrington, a verse which reads, "The readers and the hearers like my books. And yet some writers cannot them digest. But what-care I? For when I make a feast, I woud my guests should praise it, not the cooks."



"The 39 Steps" Held Over At Uptown Theatre, Toronto

Gaumont-British have produced another smash-hit! "The 39 Steps", featuring Robert Donat and Madeleine Carroll, story by John Buchan (Lord Tweedsmuir), Canada's new Governor-General, is being held over for a second week, at the Uptown Theatre, Toronto.

Mr. Tom Daley, manager of the Uptown, informs The Digest, that on the opening day of the feature, the theatre did the biggest business since 1934.

All Gaumont-British productions are released in Canada by Regal Films Ltd.

Gala Toronto Opening, for "Midsummer Night's Dream"

On Monday, October 21st, the Royal Alexandra Theatre, Toronto, opened its doors for the first showing of Warner Bros.-Max Reinhardt's wonderful production of "A Midsummer Night's Dream", by William Shakespeare.

The audience viewed for the first time, upon any screen, the work of Shakespeare, and were thrilled, by the beauty of the scenes, the glorious music.

Movie fans, professors, persons interested in art and music, students of literature and devotees of the drama, all took part in making the "opening night" a memorable one.

Note.—A review of "A Midsummer Night's Dream" will appear in a later issue of The Digest.

Fred Waring Broadcasts from Varsity Arena, Florence Rogge and Leon Leonidoff Present Ballet, Proceeds Toronto Federation for Community Service

Lulu in Hollywood

"BIG BROADCAST OF 1936". Maybe it was eight o'clock and cool in New York, but it was "OILY AND HOT" in Los Angeles at the Paramount, where many hundreds of invited guests awaited the opening.

Many of the cast were on the stage in the radio hook-up, and Bing Crosby and Mary Boland came in beautifully from New York. Imagine Jack Oakie being half a person! Pretty hefty at that. However, it was just the personality part of it, with Henry Wadsworth as the singing voice, and Lyda Roberti the lady they enchanted. A rather difficult position for a lady to be in, so she took them for a ride, I mean a sail, to find out which one she loved. That the one she would love would lose his life through the jealousy of her guardian, seemed to be of minor importance. Gracie Allen and her Georgie came to the rescue in just the manner you could expect from Gracie.

Through a mechanical device invented by George which, was a portable television, receiving and sending set, a number of interesting acts were projected. Bing singing, the Bill Robinson family singing and dancing, Wendy Barrie, Ethel Merman, Ray Noble and his band, and the always amusing combination of Charlie Ruggles and Mary Boland, Sir Guy Standing, all doing their "acts". In other words — SOME cast.

"THE GAY DECEPTION", a Jesse L. Lasky production for Twentieth Century-Fox. Directed by William Wyler. Screen Play by Stephen Avery and Ben Hartman. Photography by Joseph Valentine, A.S.C. Cast: Francis Lederer, Frances Dee, Benita Hume, Alan Mowbray, Lennox Pawle, Luis Alberni and others.

Number Fourteen Boy at the swanky N.Y. Hotel seems to be getting himself into all sorts of trouble, and being continuously fired, only to bob up serenely in another job, either on the elevator, or in the linen room. He is known as Sandro (Francis Lederer) however being a prince in disguise. Mirabel (Frances Dee), working in an office at a small salary has been going without food for a long time in order to be able to buy a \$19.50 bonnet. Just as she has sufficient money for this ambition, she gets a check for \$5,000 which she has won in a game of chance.

Job, letters, papers, everything go by the board, and Mirabel is off on a shopping tour for her great adventure, going to New York, stopping at the best, having the best. She is met with a royal welcome at the hotel, with Lederer bobbing up whenever, wherever she turns, finally going to a cafe with him for supper.

Anxious to attend a charity ball, only to find herself left, she finds herself invited to go with a "prince" to be supplied by an agency. The business of Sandro filching his wearing apparel from a number of the guests, his shirt, cravat and tie from Ernest the waiter — the grand entrance into the salon with Mirabel on his arm, much to the discomfort of the socialites, who have snubbed the girl, the recognition by several of the guests of their wearing apparel, all go to make up a hilarious time. The prince is not supposed to arrive for some time, and the consul is hard put to pacify those who wish to be in the limelight for their own reasons. Mirabel feels it all has been a hoax, and is on her way home, when the elevator boy proves to be her prince and all is well that ends well.

California on the Screen

It is a source of great pleasure to me to note that California is really to be discovered and uncovered by the producing companies. It has always seemed stranger why we have been kept more or less "under cover". Of course the public wants a diversity of entertainment, and so pictures have been produced in the Sahara Desert, the South Sea Islands, the woods of some place or other, the plains of the northwest, when to be frank, all of the locations for 90% of these really beautiful places were bits of this grand and glorious California of ours. Now I am not a native daughter, but twenty years of living here makes me feel like one.

So finally California is to be discovered in many films to be produced in the near future. Now when a desert scene is made in the sand dunes near Oxnard California, it might possibly bear a California label.

"Rose of the Rancho"

"Rose of the Rancho", the old Belasco play is nearing its completion on the Paramount lot, with Gladys Swarthout and Charles Bickford, Marion Gering directing, and we were told many months ago that the building of the town of Monterey on the lot was a more mammoth undertaking than that of the "Crusades" set — and that is some order.

"Barbary Coast"

San Francisco is to have real representation with "Barbary Coast" featuring Miriam Hopkins and Edward G. Robinson, and Joel McCrea, with Howard Hawks in charge.

Warners have given James Cagney the "Frisco Kid", with Margaret Lindsay, Ricardo Cortez, George E. Stone, Barton McLane to say nothing of the Vigilantes, and Lloyd Bacon directing.

"Robin Hood" For M-G-M

"Robin Hood" will be an M-G-M epic with Warner Baxter, J. Carroll Nash, Ann Loring and a thousand others, for there was gold in them thar hills. Where oh where is the gold? It will be paid to the thousands of extras as well as the stars.

Lulu for one voted for Edward Arnold for the lead in "Sutter's Gold", a Universal Production, to be directed by James Cruze. His work in "Diamond Jim" calls for it. And so when we see the scenes that have depicted Timbuctoo and all points east and west, we are very, very apt to see California-made product made in, and for California history, which meets with my hearty approval. It's a great State. If you don't believe it, come up and see us some time.

Thank You, Mr. Cecil B. deMille

The Digest is in receipt of a letter from Cecil B. deMille, which gives us much pleasure to reprint for our readers:

Dear Ray Lewis:

Truth is in your letter written to Mr. Atkinson and published in The Canadian Moving Picture Digest.

Keep that banner flying — it is an important one for the Industry.

Greetings,

(Signed) CECIL B. DE MILLE.

Please note, Miss Ray Lewis — away over theah!

Buster Keaton, Seriously III



Show Business



"Little Lord Fauntleroy" Gets C. Aubrey Smith

C. Aubrey Smith has been signed by David O. Selznick for one of the principal roles in "Little Lord Fauntleroy", the first production of Selznick International Pictures, in which Freddie Bartholomew is to be starred.

Smith will be seen as the Earl, the grandfather of the titular character in the story. Further casting, in particular for the highly important role of Dearest, will be announced within the next few days by Selznick.

"Little Lord Fauntleroy" will be released through United Artists.

Randolph Scott Gets Role in "Follow the Fleet"

Randolph Scott, who leaped overnight from Westerns to leading roles in feature musicals and film dramas, was assigned to a prominent role in "Follow the Fleet", RKO Radio's forthcoming co-starring picture for Fred Astaire and Ginger Rogers. The new Pandro S. Berman production is scheduled to begin shooting next week, with Mark Sandrich directing and Irving Berlin handling the musical score.

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Everything for the Theatre
from Sheet to Street.

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TORONTO, ONT.

Mary Garden Signs as M-G-M Operatic Adviser

Mary Garden has signed a contract with Metro-Goldwyn-Mayer to advise and assist in production of pictures with operatic sequences.

Miss Garden's career as an outstanding operatic soprano was launched when she appeared in "Louise" at the "Opera Comique, Paris."

She made her American debut in "Thais" under Oscar Hammerstein's management, later scoring equal success in "Pelleas and Melisade" and in the title role of "Salome".

For many seasons she appeared with the Chicago Grand Opera Company, and was also general director of the Chicago Opera Association.

Bickford Works Again with Lion That Bit Him

Back to work after several weeks of hospitalization following a lion bite, Charles Bickford has insisted on continuing work with the lion which bit him.

Feeling that "East of Java", the wild animal drama he is making at Universal Studios, might suffer from the standpoint of realism if a different lion were used, Bickford would not accept a substitute.

POSITION WANTED

Projectionist desires position immediately, 15 years' experience, Grade (A) license, willing to go anywhere.
Apply BOX 8 — DIGEST

Arthur Caesar Sails for G-B Studios

Arthur Caesar, one of Hollywood's foremost scenarists, and winner of this year's Academy prize, sailed for the GB studios recently aboard the Ile de France.

During the eight years that Caesar remained in Hollywood, he worked for most of the major companies, and his name is connected with such film successes as "Little Caesar", "Divorce Among Friends", "The Chief", starring Ed Wynn, several Joe E. Brown comedies, and M-G-M's "Manhattan Melodrama", for which he was awarded this year's Academy prize. He is also the author of the one act play, "Napoleon's Barber", which is considered one of the minor classics of the theatre.

Franchot Tone Signs Long Term M-G-M Contract

Franchot Tone, now on vacation in the East after completing his role in "Mutiny on the Bounty", has signed a new contract with Metro-Goldwyn-Mayer for an extended term.

Coming to the studios originally from the Group Theatre stage production of "Success Story", Tone rapidly became one of the leading names on the roster at Culver City. Among recent pictures in which he has been seen are "Reckless", "No More Ladies" and "Lives of a Bengal Lancer".

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Broadway Melody of 1936", featuring Jack Benny, Eleanor Powell, and Una Merkel, a Metro-Goldwyn-Mayer feature.

TIVOLI—Manager D. Krendal — Two Columbia releases, "The Black Room" with Boris Karloff, and "The Girl Friend", starring Ann Sothorn.

IMPERIAL—Manager Jack Arthur — George Burns and Gracie Allen in "Here Comes Cookie", released by Paramount.

UPTOWN—Manager Tom Daley — "The 39 Steps", starring Robert Donat, a Gaumont-British feature, released in Canada by Regal Films.

SHEA'S—Manager Jerry Shea — "Hot Tip", featuring Zasu Pitts and James Gleason, an RKO picture; also "The Public Menace", with Jean Arthur and George Murphy, a Columbia production.

Toronto Audiences Thrill to Warner's "A Midsummer Night's Dream" Now Playing Royal Alexandra, Theatre

Smashing Records This Week at the Uptown,
Toronto; Princess, Montreal; Capitol, Ottawa;
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